IFAR reports

Volume 10, Number 5
May 1989

Formerly the Stolen Art Alert and Art Research News

A Gauguin Puzzle Solved

U.S. Bans Import of Ancient Bolivian Textiles

Big Name Fakes in San Francisco

Idyll in Tahiti. *Is this an authentic work by Paul Gauguin?*

IFARreports
incorporating *Stolen Art Alert*

Volume 10, Number 5
May 1989

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

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Subscription and Membership Information:
Individual Subscriber $50, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events); Overseas subscribers add $20 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings): Individual $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings): *Member:* Individual $250, Corporate $1,000; *Patron:* Individual $1,000, Corporate $5,000; and *Benefactor:* Individual $5,000, Corporate $10,000.

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Trouble in Paradise

IFAR has unraveled the mystery of just what "Idyll in Tahiti" is. For nearly sixty years, the owner considered it to be an original work by Paul Gauguin. Although undated and unsigned, the frieze-like arrangement of figures in the foreground is reminiscent of Gauguin's "Scène de la Vie Tahitienne," painting executed in 1896 (Wildenstein #537). Particularly puzzling was the embossed stamp at lower right, which IFAR identified as depicting the mythological figure, Ganymede (in Greek mythology, Ganymede was a beautiful shepherd boy whom Zeus, in the form of an eagle, carried off to Olympus where the youth became a cup-bearer to the Gods). A label on the back under the heading of "Meister der Gegenwart" (Masters of the Present Day) listed the title of this piece as "Idyll in Tahiti" and identified the artist as Gauguin.

With no further information to work with, IFAR began to research the work extensively in the photographic archives for Gauguin and in the scholarly literature on Gauguin's prints and drawings. No such composition was found, and there was no reference to the Ganymede stamp.

IFAR then consulted with Dr. Richard S. Field, curator of prints, drawings and photographs at the Yale University Art Gallery. He is an authority on Gauguin and has published several studies on the artist. His first reaction, after looking at photographs of the work, was that it was not a print and might be a drawing, but a final determination could only be made after examining the work directly. But he had serious doubts about whether the work was by Gauguin, stating that the figure style is "so soft and sensual, so unsculptural, as to be hard to accept as being by Gauguin." Stylistically, he observed that the nonlinear quality of the background trees, and the ancillary figures on the right are very uncharacteristic of the artist's work.

Dr. Field also pointed out that the embossed stamp, depicting the youthful Ganymede (in German, "Ganymed," and used here henceforth), was probably the emblem used in the publication of the Marées-Gesellschaft, a series of portfolios published in Germany by R. Piper & Co. between 1919-25. With this additional information, IFAR was able to locate the five volumes from this series in the Museum of Modern Art library; however, the work in question was not listed or illustrated in any of them. In addition, none of the prints or reproductions illustrated in this series bore the Ganymed embossed stamp or any other visible stamp. However, on the cover of each book there was reproduced a 1920's stylization of the Ganymed figure.

To determine the medium, IFAR arranged to have Dr. Field examine "Idyll in Tahiti" firsthand in New York. After studying the paper and its image carefully, he was able to identify it as being a collotype, a photo-mechanical reproduction, which he detected by the "incipient granular pattern" discernible under magnification, thus definitively establishing that the work is neither a print nor a drawing, but a color reproduction.

Dr. Field also pointed out that the paper, which has no watermark, does not appear to be the type used by Gauguin, which would have normally been Japon paper, recognizable by its laid and chain pattern. The paper used for the work in question is unusual in its squarish proportions and by edges that are too well trimmed. He stated that it does not look like a Gauguin watercolor—the colors are wrong and are not consistent with the artist's known works. He added that there is a slight possibility that, while unusual, this composition is a facsimile of a late work by Gauguin,

now lost, dating around 1901. But he stated that "the composition is totally unknown to me."

The questions remaining concern the origin of the Ganymed embossed stamp and whether or not the collotype reflects an original composition by Gauguin. After further consultation with art experts, a rare book dealer, and additional research at several libraries, IFAR discovered two avenues to pursue: one, that the German R. Piper publishers are still active and could be contacted; and two, that there is presently a "Ganymed Press" in London that has published there since the 1940's. With the hope that one or both of them might recognize the Ganymed embossed stamp as their own and explain the "Meister der Gegenwart" label on the back, IFAR wrote a letter of inquiry to both and sent a full set of photographs. Their response helped solve the mystery.

Dr. Ernest Reinhard Piper of R. Piper & Co. Verlag, Munich, answered the letter and identified the Ganymed stamp as the one used for their Marées-Gesellschaft (Marées-Society) publications. The Marées-Gesellschaft was named after the German painter, Hans von Marées (1837-87), a history and portrait painter. The artist's much-copied "Abduction of Ganymed," executed in the last year of his life, and now in the Bavarian State Galleries, Munich, was the model for the R. Piper Ganymed stamp. Furthermore, Mr. Piper added that the name of the printing office connected with their publishing house was named "Ganymed."

Mr. Piper explained that "Meister der Gegenwart" (Masters of the Present Day), was a series of "Piper-Drucke" (Piper Prints) portfolios initiated in 1923. He identified "Idyll in Tahiti" as coming from a 1929

Embossed stamp depicting the mythological figure Ganymede.

portfolio and provided IFAR with a copy of the entry for this work under examination. He stated that "the Piper-Drucke are only reprints and of no commercial value."

IFAR also received an informative reply from Mrs. Alice Baer, long-time employee at Ganymed Press London Ltd., and its affiliate, Ganymed Original Editions Ltd. She provided IFAR with a great deal of background information on both the German and London Ganymeds and stated that there was no official connection between the two. Nevertheless, her late husband, Dr. Bernhard Baer, a director of Ganymed Press London Ltd., who died in 1983, wrote an article about the London and German houses in *Librarium*, December, 1983. She stated that the facsimiles printed by both publishers "were all printed with the utmost skill by collotype, which, being a screenless process, can often deceive even experts."

The final question to be resolved is whether the original image of "Idyll in Tahiti" was acutally by Gauguin. For an answer, IFAR wrote to Mr. Daniel Wildenstein of Fondation Wildenstein, the expert responsible for the new catalogue raisonné of Paul Gauguin's work, which is in preparation. Ms. Crussard, his assistant, responded and stated that "we have never yet come across it, and therefore prefer not to make any definitive statement concerning its authenticity."

However, Ms. Crussard did say that Fondation Wildenstein had come across reproductions of the image, like the one under examination, and stated that a photograph of one was sent to them by Sotheby's of London in 1972 which showed the embossed stamp on the right. She added that all three of these reproductions could be after a watercolor monotype done after the 1896 painting, illustrated in the 1964 Wildenstein catalogue raisonné and already mentioned above. She noted that "the monotype seems to be enhanced with pastel, which would make it the only one in this technique that we know of."

Virgilia Heimsath Pancoast

U.S. Bans Import of Bolivian Textiles

Traditional Aymara Culture Threatened

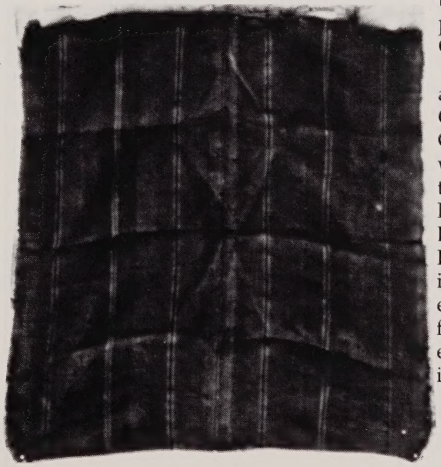
On March 14, the United States began denying the importation of antique textiles from Coroma, Bolivia, unless documented approval for their export from Bolivia can be shown. These emergency restrictions are in response to the Bolivian government's formal request to President Reagan in May, 1988. The restrictions were ordered by Marvin L. Stone, acting director of the United States Information Agency, who by delegation, carries out the President's functions under the Cultural Property Implementation Act of 1983. This Act provides a mechanism by which the United States complies with the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. The Convention was adopted by UNESCO in 1970 and ratified by the U.S. Senate in 1972.

Under the Cultural Property Act, any national state party to the Convention may make a formal request to the President asking that the U.S. ban importation of certain types of archaeological or ethnographic materials whose pillage or dramatic dispersal and fragmentation demonstrably threatens the traditional culture or historic fabric in the country of origin. The request is reviewed by the Cultural Property Advisory Committee, a group of eleven archaeologists, dealers, representatives of the museum community, and private citizens appointed by the President.

Since passage of the Act, three requests from state parties have been received. The Government of Canada's request has been reviewed by the Committee and is presently under consideration at the USIA. The Government of El Salvador's request to restrict the importation of pre-Hispanic material from the Cara Sucia archaeological region was granted on September 11, 1987. The newly-imposed restrictions on Bolivian textiles are the second limits to be put into effect. U.S. Customs is charged with enforcing the ban, and with reporting back to the Committee. The restrictions on Bolivian textiles will last for five years and may be extended for three more.

The textiles in question were produced in Coroma, a town high in the southern Altiplano region of the Bolivian Andes. The people of Coroma are part of an ethnic group, mostly herders, who speak the Aymara language. Their textiles, woven in the the same manner since before the advent of the Inca or the Spaniard, are made from yarns spun from the hair of the alpaca and vicuna. For centuries the textiles have had ceremonial uses in religious and political life and are today integrated into local Catholic ritual practices. The textiles are gathered into *q'epis*, or sacred bundles, and passed down from generation to generation as a sacred inheritance.

Isqayo, *worn as a shawl. Early colonial age. Importation to U.S. banned.*



Aymara textiles are very simple in their designs, usually woven in broad stripes, often in rich russets and purplish blues. The fibers have a silk-like luster. The textiles are mostly rectangular and are worn as capes, tunics, or ponchos. By 1983, there were enough Aymara textiles in the United States to allow the Smithsonian to organize a traveling exhibit called "Aymara Weavings: Ceremonial Textiles of Colonial and 19th Century Bolivia."

The Committee's investigation showed that the United States has been a major market for Aymara textiles and that middlemen sold the sacred weavings to Americans traveling in the region. It was found that approximately half of Coroma's textiles left illegally for the United States in recent years, jeopardizing the Aymara culture and creating an emergency situation as defined by the UNESCO Convention. Only about forty of the textiles remain in Coroma. Since 1961, Bolivian law has banned the export of the textiles. In recent years, Bolivia instituted registration requirements for visitors to Coroma. Among the lenders to the Smithsonian exhibition were persons who had regularly visited Coroma.

Further information on the actions and procedures of the Cultural Property Advisory Committee can be obtained by writing to the executive director of the Committee, Ms. Ann Guthrie Hingston, at the USIA, Washington, DC 20547. The United States Information Agency is an independent agency within the executive branch, and is responsible for the U.S. Government's overseas educational, cultural, and information programs.

Constance Lowenthal

Big Name Fakes Sold in San Francisco

Boise, Idaho was recently the unlikely setting for the unfolding drama of a $100,000 fake art scam. It was there that a framing gallery was asked to frame drawings and paintings attributed to some pretty heavy-hitting names: van Gogh, Rembrandt, Rubens, Chagall, Renoir and Degas. At first surprised at such a collection being brought to his shop, and then alarmed by the thought that the works might be fake, the gallery sought the advice of an appraiser. He thought they might well be forgeries.

The owner of these works of art was a resident of Boise and a professor at a university in California who had come by them in this manner.

Early this year, the professor was told by one of his students that a man in San Francisco named Tony Barreiro had art works for sale. At a meeting in mid-January, and another one month later, the man from Boise bought nine works of art from Barreiro. They were by the artists mentioned above, and cost a total of $9,600. Why so many great names for such a small price?

Barreiro's story was that he had visited the palace of a wealthy Arab sheik, seen the collection and had bought it for $40,000. Barreiro said they were reasonably priced because they lacked proper documentation, but he led the Boise man to believe that the works could well be genuine and could be authenticated. To make this credible, Barreiro stated that he had already sold a Pissarro, and that it later became the focal work of a Pissarro retrospective exhibition at the museum in Fresno, California.

The professor took his treasures home to Boise to be framed, which is where the suspicion began.

After hearing the negative opinion of the appraiser, the professor sought the advice of Sandra Kline, a Sotheby's

Woman Bathing, *bought as, supposedly, an authentic Degas.*

representative in Los Angeles. Backed by experts at Sotheby's, New York, Ms. Kline declared them forgeries, and the victim called the F.B.I.

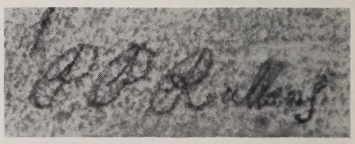
The F.B.I. contacted Virgilia Pancoast, director of the Authentication Service at IFAR, and sent her several photographs of the works in question. And we had to smile; whoever signed the Rubens couldn't spell the artist's name correctly. The Rubens, two drawings by van Gogh, three by Rembrandt, and paintings by Chagall, Renoir and a Degas pastel imitating one in the recent Degas exhibition at the Metropolitan Museum of Art, were all apparently forgeries.

On April 10, in a telephone conversation, the professor introduced Tony Barreiro to an art dealer and his associate who might be interested in buying other works from the Arab sheik's collection. In reality, they were Special Agent Thomas McShane and Special Agent Suzanne Alford of the F.B.I.

Several phone calls later, it appeared that Barreiro claimed to be offering over 400 works for sale, some of which, he said, "may in fact be real." Of these, ten or fifteen were supposed to be brown pen and ink drawings by van Gogh, about eight or ten were said to be early Miró drawings executed between 1918 and 1920. He also said he had a Picasso sketchbook from 1926, and some Rembrandt pen and ink drawings which were "definitely from his time. They are definitely on seventeenth-century paper and are all dated." A drawing by Gauguin was offered in its "original frame with the original gallery sticker typed 'Tahiti' on the back." We should not laugh.

On April 20, the F.B.I. agents kept their appointment to see this incredible collection. They met Tony Barreiro at 483 LaConner Drive, Apt. 1, Sunnyvale, CA and were introduced to his two associates,

Bust Portrait of a Woman, *a Peter Paul Rubens forgery.*



Rubens' signature misspelled.

Ernest Parker Jr. and Jeff Jones. The meeting was tape recorded.

Not realizing that he was being taped, Barreiro embellished his sheik story, saying that the wealthy Arab had purchased the works as originals and had kept them for five years. He had then given up on trying to get the proper documentation and sold them to Barreiro. Barreiro repeated his tale of success with the Pissarro, which Sp. Agt. Alford was later unable to corroborate. Jones added that a second Pissarro had been sold, this one to an Alabama museum, and that five more were for sale. Sp. Agt. McShane expressed a special interest in seeing them, but he was told they would be available the following day if a deal was struck on the art they were discussing just then.

Barreiro and his associates then launched into a selling routine. Parker and Jones brought out sixty-seven works. They pointed out the quality of the workmanship, signatures and dates. Parker told of re-framing many of the works himself, and he expressed his opinion as to how other works would look framed and grouped together on a wall. Of some Miró drawings, he said he had sent them to France for authentication but they were returned without documentation. At one point, Parker left the room to return with a gallery label allegedly belonging to a frame of a van Gogh work.

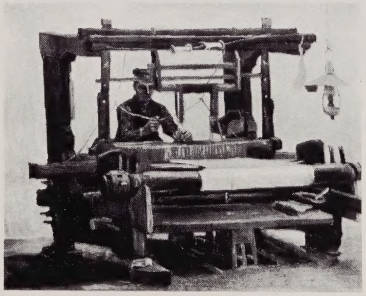
The following day, Sp. Agt. McShane offered Barreiro $150,000 for the collection. Barreiro said that the Picasso sketchbook was priced at $22,000 and that he wanted $200,000 for the sixty-seven works, but that he would accept McShane's offer of $150,000. Sp. Agt. McShane told IFAR that he had no doubt that he had just bought sixty-seven forgeries.

The authorities obtained a warrant to search the apartment on LaConner Drive, and the rendezvous to see the Pissarros that interested McShane turned into a raid. Barreiro, Parker and Jones were arrested and the premises yielded more art—purportedly by Dali, Toulouse-Lautrec, Matisse, Kandinsky, Léger, Picabia, Egon Schiele, Corot, and Howard Chandler Christy, whose murals grace the Café des Artistes restaurant in New York City. But there were no Pissarros.

Barreiro, Parker and Jones were charged with devising a scheme to defraud (by representing the art as true and authentic work by established artists), and to cause a person (the professor), to travel in interstate commerce, and of having defrauded that person of $5,000 or more. They appeared before U.S. Magistrate Joan Brennan two days later and were released on their own recognizance.

Barreiro had boasted to the F.B.I. agents of four hundred works of art in his possession. Many are still to be accounted for. The F.B.I. continue their investigation. Also, there may have been other victims. The F.B.I. ask that anyone suspecting that they may have been a victim of this scam to please contact Sp. Agt. McShane or Sp. Agt. Alford at (415) 553-7400.

Margaret I. O'Brien



Weavers: Interior, *1884, by Vincent van Gogh, returned. Ransom demand for the two other van Goghs.*

Return of a van Gogh and a Demand for Ransom

How frequently is art stolen for ransom?" is a question which crops up whenever IFAR is interviewed on the subject of art theft. Not very often. In our experience, only twice, and both were politically motivated thefts. However, when works are highly valuable and so well known as to be unsaleable, ransom must be considered as a prime motive for a burglary.

Three works by Vincent van Gogh were stolen from the Kröller-Müller National Museum, Otterlo, The Netherlands last December. *Weavers: Interior,* 1884, *The Potato Eaters,* 1885, and *Dried Sunflowers,* 1887, were taken in a night-time raid. No clues were found, (*IFARreports,* Jan. '89, vol. 10, no. 1, p. 11, no. 18, *89.34.2., p. 12, no. 19, *89.34.1, no. 20, *89.34.3.)

Mariette Utermark of the Netherlands Ministry of Culture told IFAR that Mr. Oxenaar, the director of the museum, had been contacted by the thieves by letter early in April and again on April 10, this time by telephone. On April 13 a stolen car was found parked outside Mr. Oxenaar's home. In the trunk was *Weavers: Interior.*

Hoping to prove in this way that they have the other two paintings, the thieves demanded 5,000,000 guilders (about $2.5 million) ransom for their return.

"This is the first time in The Netherlands that we have been asked for ransom money in exchange for stolen art," said Ms. Utermark.

Police are adamant about the impossibility of giving in to the thieves' request on the principle that once granted, it gives licence to other ransom threats.

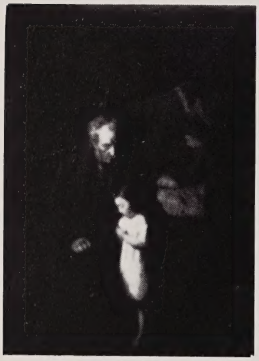
There has been no further contact with the thieves and the only clue to their identity is the voice of the caller from the April 10 telephone call. The police plan to play this on television in the hope that it may be recognized.

M.I.O.

Recoveries

Interpol has advised IFAR that the icon of *Saint Nicholas* stolen from the Church of Agios Nikolaos in Perithorio Drama, Greece in 1985 has been recovered. This is one of thirteen icons stolen. Among those still missing are *Saint Demetrius* and *Saint Michael* (*IFARreports*, Nov. '86, vol. 7, no. 9, p. 24, 25, nos. 1363-64, *86.514.3., *88.514.2).

Saint Michael, *still missing.*



Evening Prayers *by Hugh Collins,* (IFARreports *Dec. '88, vol. 9, no. 12, p. 15, no. 1022, *88.522), was recovered when the work appeared at auction.*

IFAR has received notice from Interpol, Washington of the recovery of five out of the eleven works stolen in 1979 from the Town Hall at Santarem, Portugal.

BRUEGHEL, Jan, the Elder, Style of. (Flemish, 16th Century). *Flight into Egypt.* Oil on panel . 52.0 x 70.0 cm. (*Stolen Art Alert,* Mar. '80, vol. 1, no. 3, no. 10, *80.2.4).

VALLIN, Jacques Antoine (French, 1760-ca. 1831). *Lakeside Town,* 1793. Oil on canvas. (*Stolen Art Alert,* Mar. '80, vol. 1, no. 3, no. 11, *80.2.9).

VALLIN, Jacques Antoine (French, 1760-ca. 1831). *Landscape,* 1793. Oil on canvas. 55.0 x 70.0 cm. (*Stolen Art Alert,* Mar. '80, vol. 1, no. 3, no. 12, *80.2.2).

Unknown (16th century). *Martyrdom of St. Peter.* Oil on panel. 32.0 x 45.0 cm. (not published).

DROVGTROOT, (Dutch). Oil on panel. 64.0 x 40.0 cm. (not published).

Lakeside Town *by Jacques Antoine Vallin. Recovered.*

Other Interpol Recoveries

Several other recoveries have been reported to IFAR. We did not publish these works as stolen at the time of the thefts for lack of sufficient information.

Interpol, The Hague, The Netherlands, advises us of the recovery of two Picasso lithographs, a collection of Japanese engravings, ethnic objects from Africa, gold weights and Oriental rugs. These items, 25 in all, were stolen from a residence in Valkenburg during the night of 14-15 July, 1983.

Twelve works discovered during an archeological dig and stored at a site in Fondi, Latina, Italy, were stolen on January 5-6th, 1980. Interpol, Rome, inform us that one piece, *Torso of a Man,* white marble, ht. 55.0 cm., has been recovered.

A chapel in Lasne Coutour, Belgium should soon see the return of a wooden figure of Christ. Interpol Brussels reported it as stolen from there on July 25, 1979. It was found in an antique shop in Louvain, Belgium.

Interpol, France, informs IFAR that an anonymous phone call helped French police recover four paintings which were stolen from a castle in Saint Juan les Pins on 21-22 November, 1987. Also recovered are three of the five tapestries stolen on 26-27 April, 1982 from a museum in Arles. The museum now has them back. Still missing are *The Hanging Gardens of Semiramis at Babylon,* 34.5 x 22.0 cm. and *The Temple of Diana at Ephesos,* 33.0 x 45.2 cm.

Two paintings were stolen from a museum in Lübeck, Federal Republic of Germany, on October 16, 1988. Interpol, Wiesbaden, advises us that one, *Landscape of a Coast at Evening* by Caspar David Friedrich was recovered in Berlin on January 13, 1989. They continue to search for *View of Terracina* by Friedrich Nerly.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

New York, NY

The current exhibition *Pierre Bonnard: 16 Works on Paper for Verve,* at the Isselbacher Gallery, is comprised of works which were published in 1947 in an issue of the magazine devoted to his work. They are sketchbook drawings of the area around Le Cannet, the painter's residence in southern France and have never been exhibited before.

Unfortunately there are now only fourteen works on view. On April 24, Mr. Isselbacher called IFAR to report a theft. The drawing *Seascape* (no. 342) had disappeared from the wall of the gallery. He had been unaware of anyone being in the room during the ten minutes during which it must have been stolen.

Seascape *by Pierre Bonnard, snatched from the gallery wall.*

IFAR was distressed to receive another call the next day; there had been a second theft. This time Mr. and Mrs. Isselbacher were talking to a friend early in the morning when a young man, "like a shadow," said Mr. Isselbacher, sidled along the gallery wall, grabbed the drawing *The Road,* (no. 365), and ran into the street. Mr. Isselbacher pursued him onto Park Avenue, where at an intersection the man dove head first into the back of a waiting yellow cab.

Police were optimistic about solving the crime. They have a good description of the man, 19-20 years old, slim, wearing a cap, tee shirt and sneakers, and a woman with a baby carriage who was at the intersection noted the registration number of the cab.

Contact IFAR (212) 879-1780 if you have information which may help the investigation.

Zurich, Switzerland

The Galerie Heidi Vollmoeller, Zurich, has published and circulated a booklet detailing 71 works of ancient art which were stolen from the owner's home on January 24, 1989. Some of the items are published in this issue of *IFARreports* (no. 398, 400, 403-10, 412-19). For information on the rest of the stolen pieces or to receive the booklet, contact IFAR, 46 East 70th Street, New York, NY 10021, (212) 879-1780.

M.I.O.

Hair ring, Egyptian, 4th century B.C., stolen with 70 other antiquities.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Correction

The following two entries should read:

HERZOG, Herman, (German, b. 1932). *View of Mauch Chunk,* Pennsylvania, 1872. Oil on canvas. 17.5 x 22.5 cm. (*IFARreports,* Jan. '89, vol. 10, no. 1, p. 16, no. 59, *89.6).

Horse. Jade. Pale green. Approx. w. 25.4 cm. Stolen London, England. Jan. '69. (*IFARreports,* Jan. '89, vol. 10, no. 1, p. 22, no. 109, *89.2).

Fine Arts

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

330 INNESS, George Jr. (1853-1926). *Declining Day,* 1898. Oil on canvas. 73.7 x 91.4 cm. Signed: Innes Jnr. and dated in l/r. *89.111. New Orleans, LA. Jul. 1 '87.

331 MINOR, Ann Rogers (b. 1864). *Boats in Harbor.* Oil on canvas. 5.1 x 6.4 cm. 89.132.1. East Haddam, CT. Nov. 30 '88.

Austrian, 19th Century

332 ALT, Rudolph von (1812-1905). *Odessa.* Oil on canvas. 48.3 x 94.0 cm. *89.114.1. London, England. Mar. 11 '89. *Reward.*

Dutch, 17th Century

333 STEEN, Jan (1626-79). *Revel in an Inn.* Oil on canvas. A copy of the version in the Musée du Louvre, Paris. *89.102.1. Assisi, Italy. May 9 '87.

English, 18th Century

334 SARTORIUS, John Nost (1759-1828). *Hunting Scene,* 1798. Oil on canvas. 77.5 x 126.0 cm. One of a pair with *89.114.3. Signed in l/l: J N Sartorius, and dated. *89.114.4. London, England. Apr. 1 '89. *Reward.*

335 SARTORIUS, John Nost (1759-1828). *Hunting Scene,* 1815. Oil on canvas. 88.0 x 127.0 cm. One of a pair with *89.114.4. Signed in l/r: J N Sartorius and dated. *89.114.3. London, England. Apr. 1 '89. *Reward.*

336 SERRES, John Thomas (1759-1825). *Seascape.* Oil on canvas. Approx. 91.0 x 75.0 cm. Signed in l/r. *89.99.2. Hampshire, England. Mar. 1 '89.

English, 19th Century

337 CLARKE, O. *House by a River.* Oil on canvas. 50.8 x 76.2 cm. Cleaned and relined. *89.128.3. Cranbrook, England. Jan. 16 '89.

338 FRY, Roger (1866-1934). *Poppies and Peonies,* 1929. Oil on canvas. 81.3 x 71.2 cm. Signed and dated. *89.99.3. London, England. Mar. 1 '89.

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English, 20th Century

339 DUGDALE, Thomas Cantrell (1880-1952). *Vivien Leigh.* Oil on canvas. Approx. 100.0 x 75.0 cm. *89.99.1. Chelsea, England. Jan. 1 '83.

European, 19th Century

340 Unknown. Oil on canvas. Approx. 61.0 x 91.4 cm. Depicts a European street with a church in the background. 89.132.2. East Haddam, CT. Nov. 30 '88.

French, 18th Century

341 MANGLARD, Adrien (1695-1760). *Seaport.* Oil on canvas. Approx. 80.0 x 110.0 cm. *89.102.2. Assisi, Italy. May 9 '87.

French, 19th Century

342 BONNARD, Pierre (1867-1947). *Seascape.* Watercolor, gouache and pencil. 13.3 x 16.5 cm. Signed in l/r. Reproduced in Verve, vol. 5, nos. 17, 18, 1947. *89.130.1. New York, NY. Apr. 26 '89.

343 LEPINE. Oil. 41.9 x 57.2 cm. Signed in l/r. Depicting a fishing boat beached on a sandbar. Blue and brown color. 89.132.3. East Haddam, CT. Nov. 30 '88.

344 MARCEL-CLEMENT, Amedée Julien (1873-1944). *Voilliers à Port-Mer.* Oil on canvas. 55.2 x 104.7 cm. *89.114.2. London, England. Mar. 11 '89. *Reward.*

French, 20th Century

345 CHAGALL, Marc (1887-1985). *La Famille avec trois bouquets.* Oil on canvas. 55.0 x 46.0 cm. Signed with the stamp of the estate. *89.131. Paris, France. Feb. 1 '89.

346 PUY, Jean (1876-1960). *Harfleur.* Oil on canvas. 52.7 x 54.0 cm. Signed J. Puy. *89.99.4. London, England. Mar. 1 '89.

German, 17th Century

347 LOTH, Johann Karl (Carlotto) (1632-98). *Deposition from the Cross.* Oil on canvas. 140.0 x 98.0 cm. *89.117.2. Lastra a Signa, Italy. Jan. 22 '87.

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Italian, 17th Century

348 Unknown. *Our Lady of the Rosary,* surrounded by 15 panels representing biblical scenes. Oil on panel. 200.0 x 180.0 cm. *89.127. Savigno, Italy. Mar. 1 '88.

349 Unknown. *Virgin and Child with St. Martin.* Oil on canvas. 80.0 x 70.0 cm. *89.101. Castelnuovo, Italy. Jul. 3 '87.

350 Unknown. *Virgin and Child.* Oil on canvas. 59.0 x 49.0 cm. *89.115.3. Bari, Italy. May 20 '87.

Italian, 18th Century

351 NICCHIA, Federico. *Our Lady of the Fountain.* Oil on canvas. 200.0 x 150.0 cm. A parchment at the base inscribed with three lines of Latin. *89.103. Camairago, Italy. Nov. 3 '87.

352 Unknown. *Coronation of the Virgin.* Oil on canvas. 195.0 x 170.0 cm. One of five 17th and 18th century works stolen from St. Catherine's Church. Other subjects: Ecstasy of St. Catherine, Holy Family with Saints Elizabeth, John and Zaccariah, Risen Christ, and Madonna with Saints Dominic and Rosalia. *89.105. Palermo, Italy. Jan. 1 '88.

353 Unknown. *The Holy Family.* Oil on canvas. 63.0 x 49.0 cm. *89.115.2. Bari, Italy. May 20 '87.

354 Unknown. *Portrait of a Man.* Oil on canvas. 23.0 x 30.0 cm. *89.117.1. Lastra a Signa, Italy. Jan. 22 '87.

Italian, 19th Century

355 MILESI, Alessandro (1856-1945). *Still Life with Flowers in a Blue Vase.* Oil on canvas. 50.0 x 40.0 cm. *89.107.3. Balsega di Pine, Italy. Aug. 12 '85.

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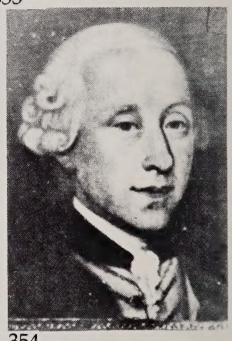

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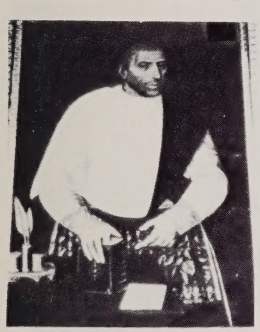

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356 Unknown. *Carlo Brigante Colonna.* Oil on canvas. 97.0 x 72.0 cm. *89.117.3. Lastra a Signa, Italy. Jan. 22 '87.

Italian, 19th-20th Century

357 Unknown. *High Priest Vito Antonio Lomastro.* Oil on canvas. 100.0 x 70.0 cm. *89.115.1. Bari, Italy. May 20 '87.

Italian, 20th Century

358 GRADA, Raffaele de (b. 1885). *Country Lane with Trees.* Oil on canvas. 40.0 x 50.0 cm. *89.107.1. Balsega di Pine, Italy. Aug. 12 '85.

359 LILLONI, Umberto (b. 1898). *A Canal in Lombardy,* 1978. Oil on canvas. 40.0 x 50.0 cm. Signed in l/r. *89.104.3. Feriolo, Italy. Oct. 24 '84.

360 LILLONI, Umberto (b. 1898). *A Path in Ticino, Canton,* 1969. Oil on canvas. 30.0 x 40.0 cm. Signed in l/r. *89.104.2. Feriolo, Italy. Oct. 24 '84.

361 LILLONI, Umberto (b. 1898). *Lake Constance,* 1970. Oil on canvas. 30.0 x 40.0 cm. Signed in l/r. *89.104.1. Feriolo, Italy. Oct. 24 '84.

362 Unknown. *Gothic Tower beside a Canal.* Oil on canvas. 80.0 x 50.0 cm. *89.107.2. Balsega di Pine, Italy. Aug. 12 '85.

Prints, Drawings

Dutch, 17th Century

363 REMBRANDT, HARMENSZ van Rijn (1606-69). *The Circumcision,* ca. 1626. Etching. 21.4 x 16.2 c. sheet size. Signed in l/l. Seidlitz and White-Boon 398 II. Impression on foolscap paper, laid down on a grey-brown mount, showing a water stain in u/r and the collector's mark of Sir Edward Astley (L. 2775) in l/r. *89.100. Düsseldorf, Federal Republic of Germany. Jan. 1 '88. *Reward.*

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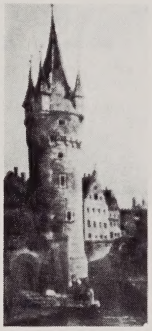

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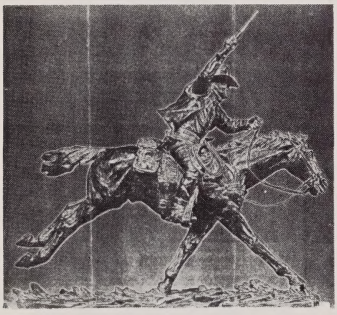

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European, 20th Century

364 REDDY, N. Krishan. *Flight.* 67.3 x 53.3 cm. Signed. Abstract "cosmic" composition, with a fiery ball at center, vivid blues with red and yellow on a white background. 89.132.4. East Haddam, CT. Nov. 30 '88.

French, 19th Century

365 BONNARD, Pierre (1867-1947). *The Road.* Pastel, colored pencil and pencil. 17.0 x 13.3 cm. Signed in l/r. Reproduced in Verve vol. 5, nos. 17,18, 1947. *89.130.2. New York, NY. Apr. 27 '89.

Spanish, 20th Century

366 PICASSO, Pablo (1881-1973). *Visage accoudé,* 1950. Pencil on paper. 21.0 x 27.0 cm. Dated and numbered in u/r: 31.8.50 X. *89.108. Munich, Federal Republic of Germany. Dec. 3 '88.

Sculpture

American, 20th Century

367 JACKSON, Harry (b. 1924). *Marshall II,* 1979. Patinated bronze. 42.5 x 48.3 x 18.4 cm. No. 13/100. *89.112. New York, NY. Apr. 5 '89.

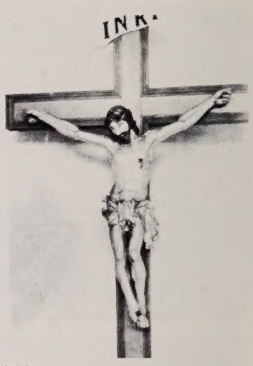
368 Unknown. *Crouching Nude.* Limestone. 50.1 x 40.6 x 58.4 cm. Weight 200 lbs. *89.110. New York, NY. Apr. 1 '88.

Belgian, 18th Century

369 Unknown. *Christ on the Cross.* Polychromed wood. Ht. 80.0 cm. Listed at the Institut Royal du Patrimoine Artistique No. B 110108-48. *89.106. Chimay, Belgium. Nov. 5 '88.

Belgian, 20th Century

370 Unknown. *Infant Jesus of Prague.* Polychromed wood. Approx. ht. 50.0 cm. Base 12 x 12 x 15 cm. With a gold robe, red cloak, gold pendant and cross and gold crown set with colored stones. *89.122. Houffalize, Belgium. Nov. 14 '88.



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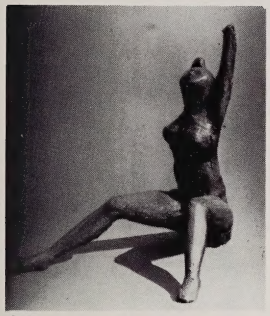

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English, 20th Century

371 BACKHOUSE, David. *Contemplation.* Bronze. 134.6 x 40.6 x 94.0 cm. No. 1/9. *89.128.4. Kent, England. Dec. 30 '88.

372 BUTLER, Reg (1913-77). *Girl on Back I,* 1956. Bronze. Ht. 33.0 cm. Monogram stamp? No. 6/8. *89.109.2. New York, NY. Mar. 30 '89.

373 BUTLER, Reg (1913-77). *Seated Girl,* 1956. Bronze. Ht. 31.8 cm. Monogram stamp? No. 6/8. *89.109.1. New York, NY. Mar. 30 '89. *Reward.*

French, 16th Century

374 Unknown. *St. Margaret.* Polychromed wood. 88.0 x 26.0 cm. *89.116. St. Hilaire d'Asnières sur Vegre, France. Jun. 19 '88.

French, 17th Century

375 MARSY, Gaspard II (1624-81) and FLAMEN, Anselme, Model by (1647-1717). *The Rape of Orithia by Boreas,* ca. 1690. Bronze. Ht. 55.9 cm. *89.114.5. Kent, England. Oct. 1 '88. *Reward.*

German, 16th Century

376 Unknown. *St. Cornelius.* Polychromed wood. Ht. 105.0 cm. With a gilded bishop's crozier, a horn in the right hand and an open book in the left; blue, red and white robes. On a brown base. *89.121.2. Schleiden, Federal Republic of Germany. Feb. 20 '88.

377 Unknown. *St. Anthony.* Polychromed wood. Ht. 95.0 cm. With a gilded staff with bells in the right hand and a closed book in the left. On a brown base. *89.121.1. Schleiden, Federal Republic of Germany. Feb. 20 '88.

378 Unknown. *St. Hubert.* Polychromed wood. Ht. 100.0 cm. With a gilded bishop's crozier in the left hand and an open book in the right; white, red, gold and blue robes, a gilded miter and blue gloves. On a brown base. *89.121.3. Schleiden, Federal Republic of Germany. Feb. 20 '88.

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Italian, 17th Century

379 FANELLI, Francesco. *Equestrian Group.* Black lacquer patinated bronze. Ht. 18.4 cm. A nude cupid astride a galloping horse, a barking dog beneath, on a bronze base, (three separate castings), set in a black marble base. *89.114.6. Kent, England. Oct. 1 '88. *Reward.*

Decorative Arts

380 381

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Ceramics, Pottery, Porcelain

380 Italian, 16th century. Vase. Glazed ceramic. Faenza style with decoration depicting Artemis. One of 131 pieces stolen, mostly Italian and Chinese ceramics. *89.98.2. Capo d'Orlando, Italy. Apr. 12 '88.

381 Italian, 16th century. Vase. Glazed ceramic. Caltagironese style with decoration depicting a cardinal. One of 131 pieces stolen, mostly Italian and Chinese ceramics. *89.98.3. Capo d'Orlando, Italy. Apr. 12 '88.

Clocks, Timepieces, Watches

382 French, 19th century. Clock garniture set. Gilt Spelter and pink porcelain. Ht. 35.6 cm. Stolen with two matching urns. *89.128.2. Tunbridge Wells, England. Jan. 3 '89.

383 French, 19th century. Mantle clock, ca. 1820. Ormolu and pink porcelain. Japy Frères movement no. 32702, external count wheel, strike on bell. *89.128.1. Tunbridge Wells, England. Jan. 3 '89.

Liturgical Objects

384 BOVE, Abbot Giovanni. Italian, 13th century. Plaque depicting the Crucifixion. Silver gilt. *89.124.1. Veroli, Italy. Aug. 20 '87.

385 English, 18th century. Chalice. Silver. Marked: London 1773,and inscribed "The Gift of John Piggott Esq. of Brockley 1765" and "The gift of Ann Smythe Piggot, Brockley Hall, Yatton, on the day of its consecration 18 June 1840." *89.99.5. Bristol, England. Feb. 1 '89.

386 English, 19th century. Chalice. Silver. Marked: London, 1800, and engraved with a cross and "IHS" and inscribed "The gift of Henry Fortescue 18th June 1840." *89.99.6. Bristol, England. Feb. 1 '89.

387 European, 20th century. Chalice, 1905. Gold. Conical bowl, foot with eagle with outstretched wings. Bears an inscription relating to Curé Bouckart. *89.87. Renaix, Belgium. Oct. 23 '88.

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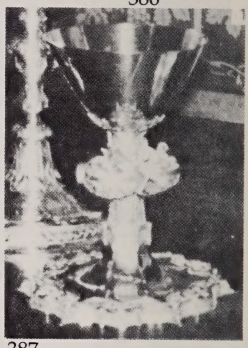

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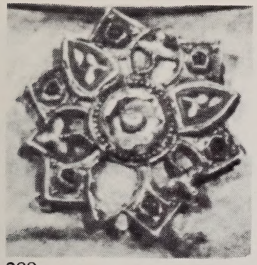
388 French, 12th century. The crozier of St. Gilles, Archbishop of Tyre. Gilded and enamelled copper. Diam. 10.0 cm. Enclosing the figures of Adam and Eve and the Tree of Knowledge. Listed as part of the national cultural heritage, 11 Jan. 1897. *89.119. Saumur, France. Jul. 12 '88.

389 Italian, 13th century. Medallion from a reliquary bust of *St. Salome.* Enamel. *89.124.2. Veroli, Italy. Aug. 20 '87.



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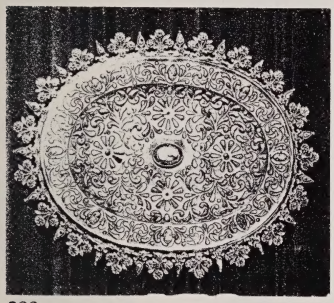

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Objects of Art

390 Italian, 17th century. Tray. Gilt bronze, coral and enamel. 26.5 x 21.4 x 5.5 cm. Footed tray, the top with enamel and coral rosettes, and a center cameo. One of 131 pieces stolen, mostly Italian and Chinese ceramics. *89.98.1. Capo d'Orlando, Italy. Apr. 12 '88.

Rugs, Carpets

391 Kashan. Carpet, 1900. 190.0 x 110.0 cm. Background of the sea, borders of birds and flowers. Dominant colors, white, red, orange, pale blue and green/blue. *89.118. Wetzlar, Federal Republic of Germany. Aug. 24 '88.

Silver

392 Spanish, 17th century. Silver bar. 34.5 x 12.5 x 8.2 cm. Weight 8 ozs. Purity MMCCCLXXX. 2380 carats. Recovered from the wreck of the ship "Nuestra Senora de Atocha." Serial no. IIIIUCCLX. *89.126. Tennessee. Oct. 6 '88.

393 STORR, Paul. English, 19th century. Twelve dinner plates, 1813. Silver. Total weight 220 ozs. With gadroon rim alternating with shell and bead ornament. Marked: London Sterling Standard 1813, and initialed "PS" on the underside of the rim. 89.125. Los Angeles, CA. Jan. 24 '89.

Tapestries, Textiles

394 American, Tapestry, 1920. Silk. A three piece tapestry, two measuring 244.0 x 91.1 cm., the center piece 244.0 x 61.0 cm. (torn at the upper seam). Depicts birds, urns and flowers, red and gold colored. *89.134.1. Durham, NC. Nov. 5 '88.

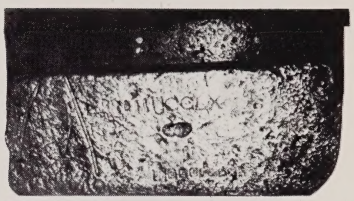
395 French, 18th century. Tapestry. *The Bath*. 294.8 x 236.8 cm. Depicts two female figures, birds and cupids, with a grapevine border. Hanging rings attached at upper edge on verso. Faded. *89.134.2. Durham, NC. Mar. 18 '89.

Books, Documents, Manuscripts, Maps

396 KEATS, John (1795-1821). English. *Letters to Fanny Brown*, 1819-20. Size: 12mo to 4to. A portfolio consisting of eight original letters in a case of levant morocco leather, richly gilded. 89.133. Manhasset, LI. Jan. 1 '83.

Clothing, Costumes

397 Golkonda rumal. Indian. Kerchie, 1630-40. 82.0 x 61.0 cm. Painted in the traditional Kalamkari style with a central medallion of nude men and women dancing, surrounded by figures, flowers and birds. *89.129. New Delhi, India. Dec. 28 '83.



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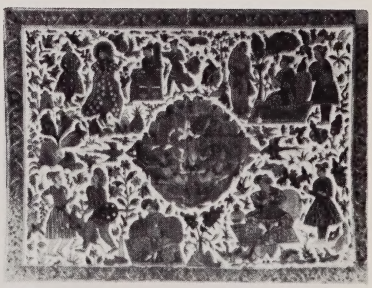

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Antiquities

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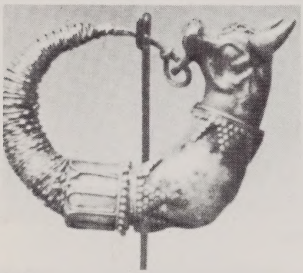

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Egyptian

398 4th century B.C. Squatting monkey holding a sacred eye. Faience. Ht. 4.4 cm. *89.120.17. Zurich, Switzerland. Jan. 24 '89.

399 4th century B.C. Earrings in the shape of a horned animal. Gold. Inner diam. 5.0 cm. *89.123.4. Trelex, Switzerland. Jul. 16 '88.

400 4th century B.C. Hair ring. Gold. Ht. 1.9 cm. *89.120.4. Zurich, Switzerland. Jan. 24 '89.

401 Late Period. Ibex. Gold. 7.0 x 8.5 cm. *89.123.2. Trelex, Switzerland. Jul. 16 '88.

402 Late Period. Osiris. Gold. Ht. 12.0 cm. *89.123.1. Trelex, Switzerland. Jul. 16 '88.

Greek

403 Attic Lekythos. 500 B.C. Red-figure. Ceramic. Ht. 18.5 cm. *89.120.15. Zurich, Switzerland. Jan. 24 '89.

404 5th century B.C. Handle of a wine vessel with a lion's mask and a head of a duck. Bronze. Ht. 16.0 cm. *89.120.9. Zurich, Switzerland. Jan. 24 '89.

405 Hellenistic. Rooster. Gold. 9.5 x 8.5 cm. *89.123.3. Trelex, Switzerland. Jul. 16 '88.

406 Hellenistic. Macedonia. 4th century B.C. Ewer with egg and dart rim. Silver. Weight 515 gm. *89.120.10. Zurich, Switzerland. Jan. 24 '89.

407 Hellenistic. 4th century B.C. Diadem with olive leaves. Gold with paste stones. Weight 120 gms. *89.120.14. Zurich, Switzerland. Jan. 24 '89.

408 Mycenaean. 2nd century B.C. Necklace chain. Gold. Length 29 cm. *89.120.11. Zurich, Switzerland. Jan. 24 '89.

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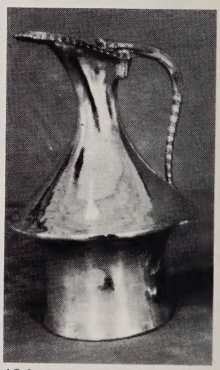

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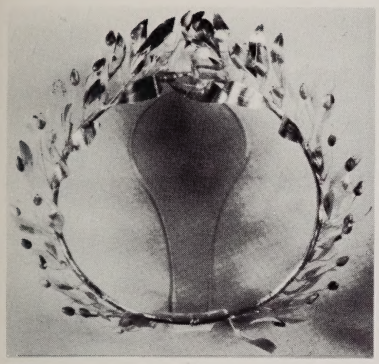

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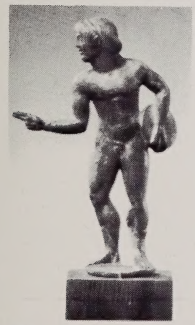

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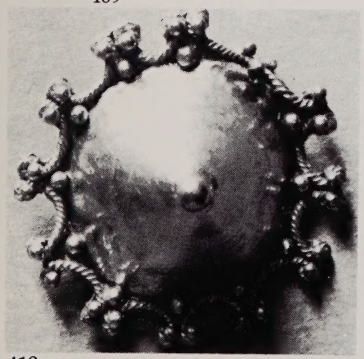


410

Etruscan

409 5th century B.C. Discus thrower. Bronze. Ht. 10.8 cm. *89.120.8. Zurich, Switzerland. Jan. 24 '89.

Roman

410 1st-2nd century. Fibula. Gold. Ht. 2.0 cm. *89.120.1. Zurich, Switzerland. Jan. 24 '89.

411 2nd century. *Head of Euripides.* Marble. Life-size. Mounted on a gray marble block. *89.113. Beverly Hills, CA. Apr. 16 '89.

412 Romano-Byzantine. 6th century. Necklace. Gold and lapis lazuli. Length 37.5 cm. *89.120.13. Zurich, Switzerland. Jan. 24 '89.

Byzantine

413 12th century. Earrings. Gold. Ht. 6.5 cm. *89.120.2. Zurich, Switzerland. Jan. 24 '89.

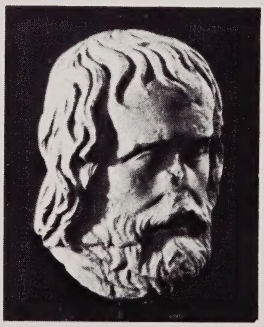
414 6th century. Earrings. Gold with stones. Ht. 2.5 cm. *89.120.5. Zurich, Switzerland. Jan. 24 '89.

Mexican

415 12th century. Bell. Gold. Ht. 3.5 cm. *89.120.3. Zurich, Switzerland. Jan. 24 '89.

Costa Rican

416 12th century. Bell with a dog. Ht. 3.2 cm. *89.120.7. Zurich, Switzerland. Jan. 24 '89.



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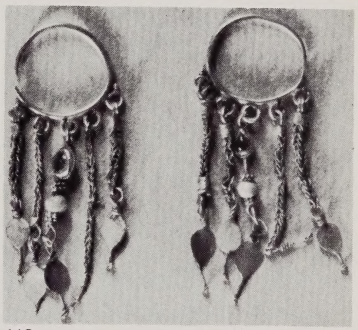

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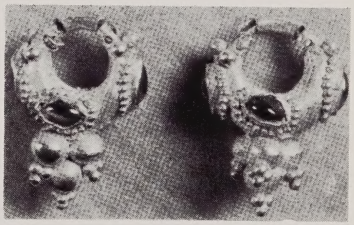

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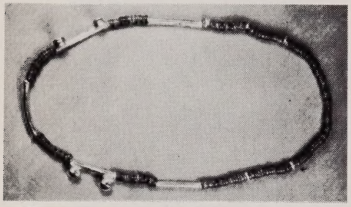
417 1st century. Neck jewel. Gold and jade. Length 74.0 cm. *89.120.12. Zurich, Switzerland. Jan. 24 '89.



417

Panamanian

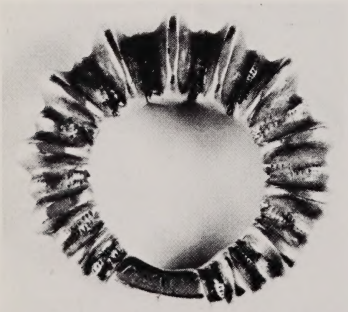
418 12th century. Veraguas. Frog. 2.3 x 1.7 cm. *89.120.6. Zurich, Switzerland. Jan. 24 '89.

418

Ethnographic Objects

African

419 Senegalese. Double finger ring. Silver. Diam. 1.5 cm. *89.120.16. Zurich, Switzerland. Jan. 24 '89.



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